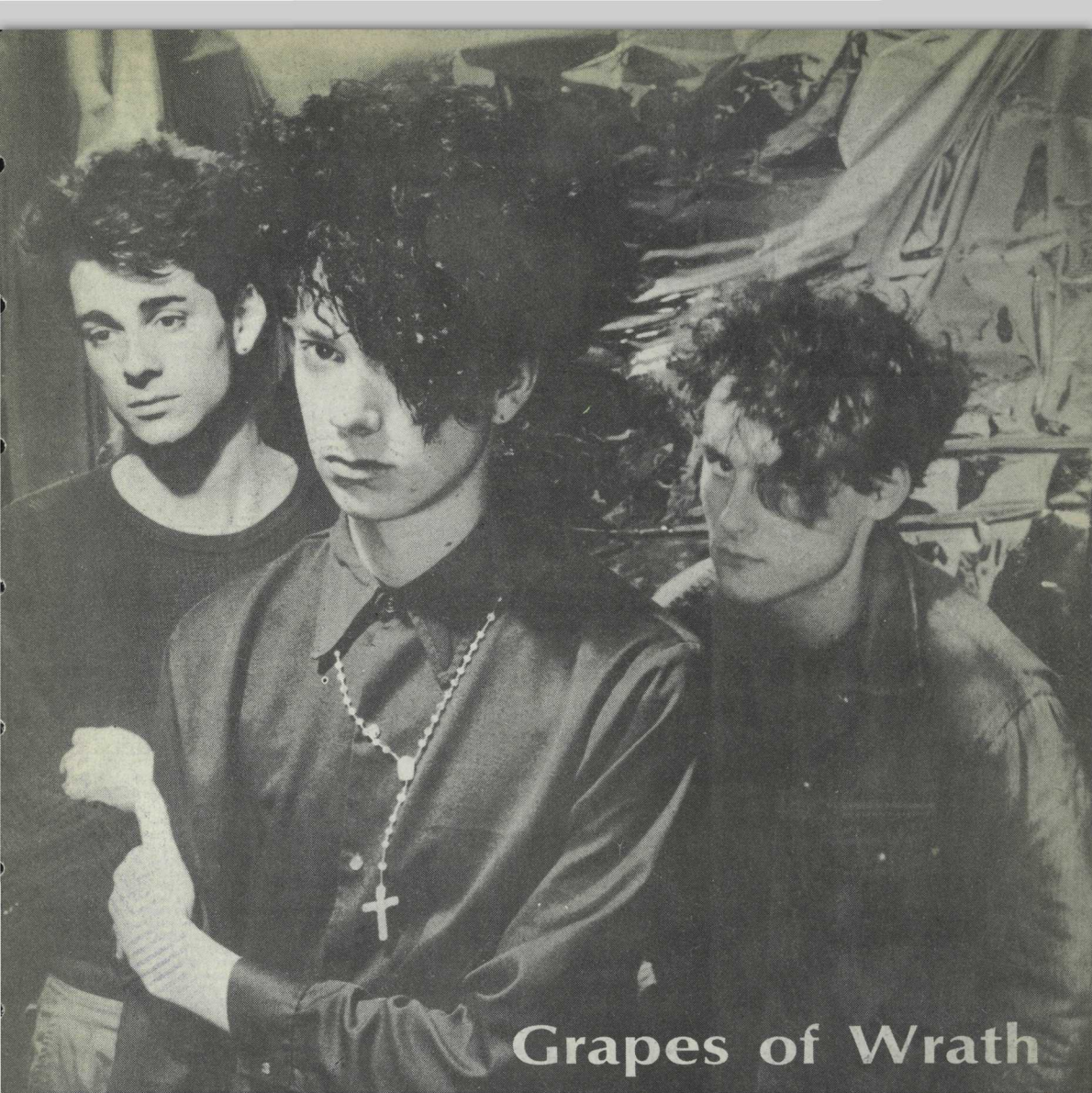




Grapes of Wrath

DISCORDER

APRIL 1985

A guide to CITR

FM 102
cable 100

NO
CENTS

DISCORDER

a guide to CITER ^{FM102}
cable 100
APRIL 1985
Vol. 3 No. 3

In This Issue

- 6 High Power**
Beyond 49 watts
- 10 Grapes of Wrath**
Len Morgan peels the skin off the boys from Kelowna
- 12 Anti Anti Porn**
Carolyn Joyce Brown takes a rational look at a sensitive subject

In Every Issue

- 4 Airhead** **18 Vinyl Verdict**
- 8 Shindig** **20 Demo Derby**
- 15 CITER Program Chart** **21 Singles**
- 16 CITER Program Guide** **22 CITER Playlist**



WOMBAT

22

OVERHEARD

4

Subscribe to DISCORDER

\$9 in Canada

\$12 outside Canada

6138 SUB Blvd., Vancouver, B.C.

EDITOR Chris Dafoe
CONTRIBUTORS Carolyn Joyce Brown, Gord Badanic, Sukhvinder Johal, Laurie Mercer, Len Morgan, Mike Shea, Andrea Garnier, Dean Pelkey, Steve Robertson
PICTURE EDITOR Jim Main
PHOTOS Ross Cameron, Len Morgan
CARTOONS Susan Catherine, R. Filbrant
PRODUCTION Dave Ball
LAYOUT Pat Carrol, Randy Iwata, Ross Cameron, Harry Hertscheg, Rob Simms
PROGRAM GUIDE Val Goodfellow
TYPESETTING Dena Corby
COVER The Grapes of Wrath—by Jim Main
ADVERTISING/CIRCULATION Harry Hertscheg (604)228-3017

"SACK CLOTH AND ASHES CORNER"

Gee, we're sorry. It'll never happen again. This is directed to:

Bev Davies—who took those swell pics of the Violent Femmes last issue.

JIM MAIN—who took the swell pic of that large group of people that accompanied "A Cutback Diary."

JASON GRANT—whose experience is chronicled in "A Cutback Diary" and whose name disappeared from the article on the way to the printers. (We blame Jack Heinrich).

As we said, "Gee, we're sorry."

DISCORDER, c/o CITER Radio, 6138 S.U.B. Blvd., Vancouver, B.C., V6T 2A5. Phone (604) 228-3017

DISCORDER—A guide to CITER—is published monthly by the Student Radio Society of the University of British Columbia. **CITER fm 101.9 cable 100.1** broadcasts its 49-watt signal in stereo throughout the Vancouver area from Gage Towers on the UBC campus. For best reception, attach an antenna device to your receiver. **CITER** is also available via cable in Vancouver, West Vancouver, North Vancouver, Burnaby, Richmond, Coquitlam, Port Coquitlam, Port Moody, Maple Ridge and Mission. **DISCORDER** circulates 12,000 free copies at selected locations throughout UBC and Vancouver—and beyond. If you're interested in either advertising in **DISCORDER** or having some copies dropped off, call 228-3017. Twelve month subscriptions are available at the following rates: \$9 in Canada, \$12 outside Canada. Send cheque or money order payable to "DISCORDER". Unsolicited manuscripts, photographs, cartoons and graphics are also welcome, but they can be returned only if accompanied by a self-addressed return envelope carrying sufficient Canadian postage. We do not assume responsibility for unsolicited contributions.

DISCORDER and **CITER** offices are located in room 233 of UBC's Student Union Building. For general **CITER** business enquiries or **CITER Mobile Sound** bookings, call 228-3017. The music request line is 228-2487 or 228-CITER.

AVAILABLE FREE AT OVER 120 LOCATIONS

DOWNTOWN

A & A Records & Tapes
Arts Club on Seymour
Black Market
Bronx Clothing
Cafe Zen
Camouflage Clothing
Collector's R.P.M. Records
Concert Box Offices
Coniatti
Discus Music World
(Pacific Centre)
Duthie Books
The Edge
F 451 Books
The Gendydance
Kelly's Electronic World
Luv-A-Fair
MacLeod's Books
Montgomery Cafe
Odsplay Imports
Railway Club
Revolutions
Studio Cinema
Vancouver Ticket Centre
The Web Clothing
Whittaker's On Seymour

GASTOWN

Afterimage Photo Service
Basin Street
BeBop!
The Black Cat Accessories
The Block
Cabbages & Kinx Clothing
Cue Hair Studio
Deluxe Junk Clothing
Firehall Theatre
Golden Era Clothing
John Barley's Cabaret
Metropolis
Minus Zero Leather Works
M.S.R. Records
Phunk 'n Hair
Pow-Wow Clothing
Re-Runs Recycled Apparel
The Savvy Nightclub
Sissy Boy Clothing
Smilin' Buddha Cabaret
Track Records
Video Inn
The Waterfront Corral
Zeet Records & Tapes
22 West

EAST SIDE

Bikes On Broadway
Camous Aquaria
Changes Consignment
Clothing
Collector's R.P.M. Records
Cut Price Records
Highlife Records & Music
Kelly's Electronic World
(Oakridge)
Neptulon Collectors'
Records
New York Theatre
Not Just Another
Music Shop
Octopus Books East
People's Co-op Bookstore
Store No. 1
Vancouver East Cinema
Vancouver East Cultural
Centre
Vancouver Folk Music
Festival
Western Front Lodge

KITSILANO

Black Swan Records
Broadway Records & Tapes
Bullfrog Studios
The Comeshop
Deluxe Junk Clothing
The Eatery
Hollywood Theatre
Jericho Market
Lifestream Natural Foods
Long & McQuade
Mushroom Studios
Neptulon Collectors'
Records
Octopus Books
Ridge Theatre
Ruius' Guitar Shop
Scorpio Records
Videomatica
X-Setters Select Used
Clothes
Yesterdays Collectables
Zulu Records

WEST END

Bayshore Bicycles
Blinky's Oyster Bar
Breeze Record Rentals
Camfari Restaurant
Denman Grocery
Downtown Disc Distributors
English Bay Book Co.
Little Sister's Book & Art
Emporium
Manhattan Books &
Magazines
Melissa's Records & Tapes
Pizzaro's
Rooster's Quarters

NORTH SHORE

A & A Records & Tapes
(Park Royal)
Kelly's Electronic World
(Park Royal)
Rave Records (Lonsdale)
Sam the Record Man
(Capilano)

POINT GREY

A Piece of Cake
Cafe Madeleine
Dunbar Theatre
Duthie Books
The Materialist
University Pharmacy
Varsity Theatre
Video Stop
The Video Store
West Point Cycles

RICHMOND

A & A Records & Tapes
(Lanedown)
Cubbyhole Books
Kelly's Electronic World
(Lanedown)
Paul's Music Sales &
Rentals
Sam the Record Man

NEW WESTMINSTER

Courthouse Studios
Kelly's Electronic World

**A bad haircut can make
anyone look dumb.
Look sharp at the POINTE!**



**POINTE
CUTTS
HAIR CUTTING
INC.**

No appointment necessary
\$8 haircuts — 7 days a week

\$2.00 OFF

ANY SERVICE
201-1789 Davie
684-8855



AIRHEAD

c/o CTR Radio
6138 S.U.B. Blvd.
Vancouver, B.C.
V6T 2A5

Dear Airhead,

I am a Grade 7 student at U. Hill Elementary school. Every day I approach the classroom, and sitting in the bland looking desks are American Bandstand fans that don Hall and Oates shirts. I am disappointed to tell you that the majority of U. Hill Elementary's students (even though some of the kids are nice) are concerned with right-wing American groups that appear on the Grammys instead of liking Channel 3 or House of Commons. Every day I crawl into my house gasping for CTR's alternative sound after a schoolday of Prince and Cyndi Lauper. Most of CTR's programming is great, but it could do with more rockin' Del Grauer (he is hilarious). A main reason I listen to CTR is its leftist news, vice versa to CFOX which demonstrates right-wingedness with its Big Sound DJs and McDonald's ads.

Remember, CTR is alternative, and not meant for Video Hits fans,

so why do you review shitty albums like *Crazy From The Heat* and "Don't You (Forget About Me)" by the Simple Minds. Not that I have a bias against Heavy Metal or Treddies, but CTR is alternative so don't turn your listeners and readers into thinking Whitesnake, the Simps, and David Lee Roth are good. Keep up the alternative sound.

A kinda happy listener at U. Hill,
Amos Resnick

Dear Airhead,

I would like to comment on the review of Social Menace in "Demo Derby" which appeared in the Feb. issue. It saddens me to see the hardcore portrayed in such a negative light.

It said hardcore "more often than not has a degenerate and nihilistic stance." It doesn't sound like the reviewer is too informed on the state of hardcore today, but c'mon, at least realize there is more to punk than the Sex Pistols! Hard-

core has energy and power, unlike the pretentious, flashy, self-indulgence of rock 'n' roll. Also the reviewer remarked on the "chauvinism and crass machismo." Well, there are all-female hardcore bands (one that pops into mind—the Iconoclasts—I wouldn't expect you've heard of them) and female fanzine editors also!

As I see it, the good aspects outnumber the bad. The hardcore/punk culture can be a vibrant, viable alternative to the many more sexist, pointless and desensitizing mainstream music scenes.

Well, thanks for reading this.

Anarchy and peace,
Jennifer

Dear Airhead,

We may speculate about what ends an anonymous reviewer pursues, but the cultivation of a consistent and commanding critical theory should be discounted at the outset. All judgements about art are mediated through the critic's character, and therefore attempts to conceal the writer's identity will compromise the usefulness of the reviews.

Let me defer to some remarks written in the last century, for this topic is no novelty, and Schopenhauer's remarks have passed the venerable critical test of time.

The freedom of the press should be thus far restricted; so that when a man publicly proclaims through the far-sounding trumpet of the newspaper, he should be answerable for it, at any rate with his honour, if he has any; and if he has none, let his name neutralize the effect of his words.

p. 77, "On Criticism,"

The Art of Literature,
trans. by T.B. Saunders.

Admittedly the circle of readers, writers, and the producers of the works reviewed in DISORDER is small. Perhaps the use of a pseudonym will spare friction amongst acquaintances. However, the consistent use of a *nom de plume*

OVERHEARD

.....AT AMERICA'S LUNCH COUNTERS



"I'd worry about the hair before you worry about the little goodies."



"I blow dried it, then I put gel on it, then it was sticking up, so I put more gel on it, then I brushed it."

seems to be precluded by the rapid turnover of the DISORDER reviewers, and the effect is not unlike those frail souls who find the courage to express their convictions only at masked Halloween parties.

As I intend to sign my name, my comments may be ascribed to a general inclination of creative people to hate critics. Against that I could say that I have never received a bad review from DISORDER and find myself engaged in congenial conversation with members of its editorial staff whenever the opportunity arises.

A requirement that your reviewers sign their names would contribute to the improvement of the calibre of your publication, and that seems reason enough to write.

I remain,
Joe Naylor

BUNDESWEHR

T-Shirts • Used

\$9.90



Camouflage

334 PENDER ST.
VANCOUVER, B.C.
(604) 669-8843

ACCESSORIES



FASHION ART by
220 CAMBIE VANCOUVER
ARTISTS



ZULU RECORDS
1869 W. 4th
738-3232



THE ZULU EXPANSION SALE

Giant 10-Day Sale April 5-14

20% off

20% off all our
regular priced
IMPORTS

10% off

Take 10% off
our already
low, low sale
items

FREE

Super Freebies
with every
purchase over
\$10

10% off

Buy \$20 or
more used, you
get 10% off

20% off

Buy \$50 or
more used, you
get 20% off

Zulu Records

CYPRESS

1869

W. 4th Ave.

BURRARD

High Power

CITR looks for a boost

You have no doubt heard the rumour mill grinding out bits and pieces of gossip and innuendo over the last six months. "CITR is going to increase its power!" "CITR's going to be running commercials!" "CITR is going MOR! C&W! Beautiful Music! All White Noise!!!" Now here are the straight goods; only one of the above rumours is true.

- We have no plans to change our musical format. We'll still play what we want (and what you want) to hear. No changes there. (Our apologies to all Julio Iglesias fans for unfairly raising your hopes for an all-Julio station. Maybe next time.)
- We **DO NOT** plan to run commercials of any type, breed or variety. At least not at this time. While your responses to the survey in the February DISORDER indicated that most listeners would accept some form of on-air promotion,

either sponsorship or limited commercial, we decided (after much head-scratching and nail-biting, mind you) not to apply to the CRTC (Canadian Radio, Television, Telecommunications Commission) for a license that would allow sale of air time. What this means for the financial state

**"...but there's a problem—
We need more Power..."**

—Geza X

of CITR remains to be seen. No doubt we'll pull through. (Anybody want a bake sale on their block?)

- CITR has decided to apply to the CRTC for a license that would allow us to broadcast at more than the blow'em-off-the-map 49 watts we are

powered by now. If this application is approved, we will be able to begin purchase of the necessary equipment and, with any luck, begin broadcasting with around 5000 watts of power near the end of 1985.

What does all this mean?

Well, you'll be able to take the running shoe off the top of your receiver without CITR disappearing into a cloud of static. You may, with a little effort, even be able to pick up CITR in your car! If you live in Surrey, Richmond, Coquitlam, Burnaby, or any of the other areas in which CITR's reception is unreliable, available only on cable, or not available at all, you may finally be able to pick up CITR without getting in your car and driving downtown to visit some people that, frankly, you're not that crazy about.

A successful High Power application will mean increased exposure for the local music we play, the community groups who broadcast their messages on CITR, our public affairs programming, and our news coverage. It will mean a louder voice for students, both secondary and post-secondary, in Vancouver. And, if you wish to become an active member of CITR (as you are always welcome to do), it will mean a louder voice for you. Everybody wins.

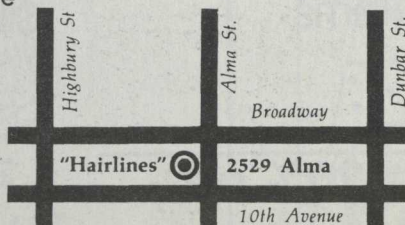
A boost in power will mean that the only low-power non-commercial radio station in Canada

hairlines
HAIRSTYLING FOR MEN AND WOMEN

THE SALON OF THE 80's

Our Services Include

- Free Consultation
- Hairstyles
- Perms & Body Waves
- Streaking & Colours
- Conditioners & Hennas



Telephone 224-2332
2529 Alma at Broadway



An eclectic assortment of
good quality used clothing
for men and women

2565 Alma 224-5711

will become the only high-power non-commercial radio station in Canada.

Unfortunately, High Power means a little more than replacing the two gerbils currently powering our transmitter with four racing whippets.

There are a number of bureaucratic hurdles to cross. We have to go through the wringers of both the CRTC and the Department of Communications (if any commissioners of these august organizations should happen to be reading, take no offense. It's just that we'd rather be playing softball). The DoC will examine the technical feasibility of our application: possible interference with other radio stations, aircraft, low-flying

*"...gonna drive past the
Stop 'n' Shop
With the radio on..."*

—Jonathan Richman

Canada Geese. The CRTC will assess a document known as a Promise of Performance (pronounced Pee-O-Pee) in which we describe, as concisely as possible, the type of programming we do. If the CRTC likes what they see (and we think they will) they will grant permission for CTR to begin the trek to High Power.

Once we get past the CRTC and the DoC we can begin purchasing and testing equipment that will allow us to broadcast in the 5000 watt range. Presumably this will involve replacing the small treadmills we currently own to ones large enough to accommodate the aforementioned whippets. Whatever the case, the Alma Mater Society of UBC has agreed to advance CTR the funds necessary to purchase this equipment.

By the time you read this, our application will be in Ottawa. The money is here, just waiting to be spent. The only part of the equation missing is you.

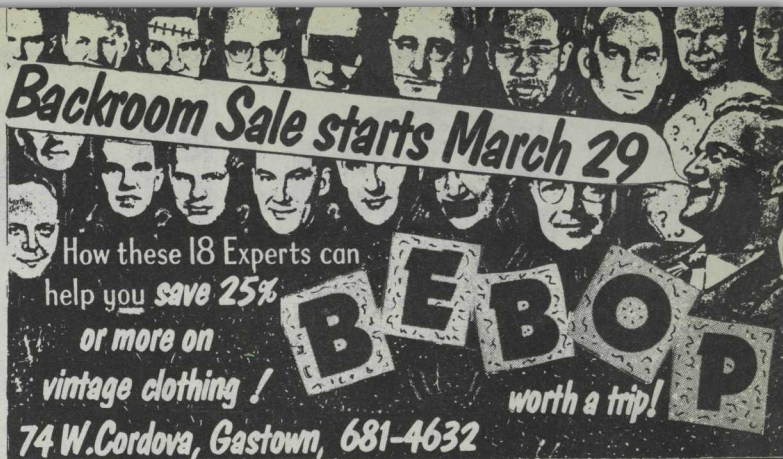
In examining license applications and amendments, the CRTC allows supporting and opposing interventions from individuals and groups who wish to give the thumbs-up or thumbs-down to the application. These interventions play a large role in the success or failure of an application. One of the major reasons for the success of CTR's original FM applications in 1981 was the enormous positive public response in the form of petitions and letters to the CRTC. We'd like to have that happen again.

Over the next two months petitions will be set up at a variety of locations around Vancouver and the Lower Mainland. If you should happen to stumble across one, please sign it. Next month, DISORDER will print the information required on an intervention to the CRTC. If you would like to give your individual support to our application, or if you are the member of a community group that has benefitted from the existence of CTR, we urge you to put this information on paper, along with the reasons you think CTR should get High Power, and mail it to the CRTC in Ottawa.

We will also be holding a number of events to promote awareness of the station's application.

So stay tuned, and get involved. Remember, we can't do it without you.

If you have any questions about CTR's High Power application, phone the station at 228-3017, or drop a line to the AIRHEAD c/o DISORDER, 6138 SUB Blvd., UBC, Vancouver, B.C. V6T 2A5.



Backroom Sale starts March 29

How these 18 Experts can
help you **save 25%**
or more on
vintage clothing!

BEBO P worth a trip!

74 W. Cordova, Gastown, 681-4632

CLOTHING & ACCESSORIES



COFFEE
CAPUCCINO
ESPRESSO

THE BLOCK
350 W. CORDOVA ST.

SHINDIG

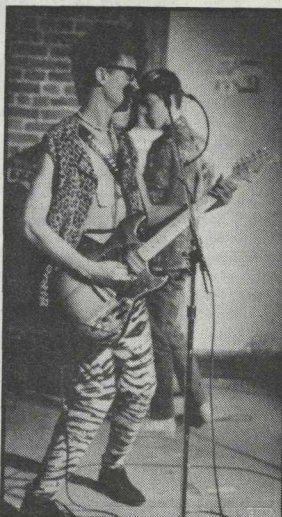
Week I: Monday, March 11

It was 9 p.m. and already a band was setting up their gear. Did people have to get up early for school or something? Would this reporter find himself shuffling home an hour earlier than usual? Oh, had it been that simple. In truth, Shindig had taken a more diabolical twist. A fourth non-competing band would be warming up for the three "headliners." On this particular evening our added bonus attraction were **The Haters**. They were extremely annoying. Bedecked in black with hoods over their faces, each of the Haters essentially plunked and plonked his assortment of noise-making devices with little regard for what the others around him were doing. It was pretty funny for a while but, as the novelty wore off, the singer began to remind me more and more of those people in Tunnel Canary. Remember them? (shudder) They did play "Louie Louie" though, which is, as we all know, one of those rare songs that can be mangled to a pulp and remain recognizable. For that reason, I suggest that the Shindig

organizers make it mandatory for all competing bands to play "Louie Louie" during their set. Imagine how it would simplify criticism. "They've got some great songs but they just can't play 'Louie Louie!'"

The Belgianiques did not play "Louie Louie," though I'd be extremely interested to hear them do something with it. Their sound is lively and quirky and reminds me somewhat of New Jersey's Feelies. Mike Sawyer (bass, vocals), Dale Sawyer (guitar, vocals), James Harder (keyboards) and Jeff Tollefson (drums) didn't really excite the crowd all that much with their frenetic quasi-jazz pop workouts, but their energetic performance held my attention and more than a few of their songs were memorable. With more attention to technical detail and playing skill they could develop into an extremely good band. The Belgianiques finished second.

I found it difficult to like anything about the evening's second band, **New Strides**. They're about as close to Loverboy as I hope Shindig ever gets. Everything about



Photos: Ross Cameron

The Nerve Tubes

their image—clothes, mannerisms, lyrics, music—seems utterly contrived and painstakingly thought out. A real package deal. There was small contingent of the audience who were firmly behind New Strides, cheering and dancing throughout their set. This didn't particularly surprise me since you could almost see the aura of alligator that surrounded them. And let's face it, if the Pepsi Generation won't support New Strides' brand of jock rock, who will? Not the judges, who scored them third, as in last.

The Nerve Tubes rounded out the evening and found themselves in a rather good position. If they were good they would win since neither of their competitors had displayed what might be construed as victorious rock form. They didn't kill any giants but they turned in a performance that was both energetic and appealing. Their sound is hardly unique, combining upbeat pop hooks with vaguely ska-like rhythms and truly, they could have been mistaken for a bar circuit band. But they're good musicians and their tight delivery drew people out onto the dance floor. The Nerve Tubes won the evening in a close decision.

Week II: Monday, March 18

Another Monday night, another four—count em', four—bands playing Shindig at the Savoy. The evening's support band, **The Soreheads** are living proof that anybody can form a band. Gary Jones (guitar), Ron Yamachi (piano), Tamas Revoczki (keyboards) and Tony Lee (drums) don't really play all that well and Rob Elliott (vocals) doesn't sing so much as shout, but his off-the-wall sense of humour was enough for me to forgive all their shortcomings. In fact on a couple of the quieter numbers, Elliott's delivery reminded me of Jonathan Richman.

The evening's first competing band was **Meet Men Not Machines** and Corby Keep (guitar) and Rorie Tait (percussion, bass, vocals) spent a good deal of time lecturing upon their philosophies of the marriage of music and technology. When they finally got down to playing, it became apparent that we were witnessing a bit of a circus act. Both use all their available appendages to activate the gadgets that surround them. Tait himself is a walking electronics shop, drum pads attached to his chest, his feet, a microphone headset on his head and a portable keyboard strapped around his shoulders. Watching him writhe was good for a few laughs. Their sound, unfortunately, tended to be repetitive. They got themselves into a prog rock groove (rut) and, for the most part, stayed there for the rest of their set. Meet Men Not Machines finished second.

Although **Perfect Circle** provided less of a spectacle than Meet Men Not Machines they suffer from a similar problem. Their music is remarkably narrow in scope. Of course, the same may be said of countless other bands who have gone on to fame, fortune and drug problems, but in the case of Perfect Circle, they don't play anything that I want to hear, and they play it over and over again. Adam Gejdoss (guitar, vocals), Dave Thinley (bass, vocals) and Bruce Grant rely on a sound that is bass heavy with the guitar providing texture and melody. The Banshees, Cure, Hunters and Collectors derivations are evident to a fault and contribute great-

Everywear

custom clothing
affordable originals

or by appointment

STORE NO. 1

875-1897

3520 Main St.

12 - 6 Thurs. thru Sat.



Sexual Infections

ly to the impotence of Perfect Circle. They did have their moments though, and on a couple of occasions they were able to build a breezy, hypnotic atmosphere slightly reminiscent of some of REM's stuff. Too bad they didn't stay with it. Perfect Circle finished third on the evening.

The Wardells, an import from Vancouver Island, finished up the evening with lots of verve and pop flair. Billed as Victoria's best pop band they easily won the evening on sheer personality. The Wardells are a family affair, to be sure, what with brothers Jim and Jeff Wardell on guitar and bass respectively and their cousin Rich Wardell on drums. Jim and Jeff harmonize extremely well, which, of course, adds an integral dimension to any band pursuing the authentic and traditional pop flavour that the Wardells do. Here again, we have a band whose scope is narrow but because they have that essential appeal they can easily get away with it. The crowd thought that they were pretty wonderful and evidently the judges felt the same way because the Wardells won the evening.

Week III: Monday, March 25

As there was no warmup act on this particular evening, which I suppose was a bit of a blessing in disguise. None of the three competing bands were by any means runaway winners. **Dangerous Cheerleaders** were the first band up and I just have to say that I have very little sympathy for bands that call themselves Dangerous this and Dangerous that, and end up delivering benign, pedestrian rock 'n' roll. Certainly Mike Dezell (guitar), Fraser Hall (guitar), Tim Ralphs (bass) and Randy Ormsby (drums) are good enough to play the bar circuit but they lack any sort of distinctive style. And,

without doubt, they must drop Iggy's "I'm Bored" from their repertoire because it hits much too close to home. Dangerous Cheerleaders finished third.

The **Wrestlers** are another band whose name is somewhat misleading. They also seem to have a consistency problem. For example, the first couple of songs in their set were lame and pretty awful. They sounded kind of like a hybrid of The Alarm and REO Speedwagon. Then, all of a sudden, they played a great song, and then another one. I was somewhat disappointed that none of their stuff appeared to have anything to do with wrestling. There was some mention of Mr. T defending Cyndi Lauper's honour on the big screen at the Queen E., but that was about it. If I was the manager of this band I would insist that they drop some of their pelvic thrusting rock star pretensions and concentrate more on the wrestling angle. It's going to be the next big thing. As it was, The Wrestlers lost a split decision and finished second.

Rounding out the bill were **Sexual Infections** who were (you guessed it) young, loud, and raw but, surprisingly not too fast. Oh yes, they had their buzzsaw numbers but they varied their set with plodding drones and some mid-tempo stuff. Ben, Paul, Brad, Karie and Les are not a thrash band and they succeeded on this night because they were able to create some atmosphere. They were especially popular with the big hair-no hair crowd who were out in force for the first time since Death Sentence played Shindig. If the band had one problem (actually they had a couple) it was that they were constantly tuning up. It slowed down their set a great deal but they won the evening anyway, which was, not to tread on anyone's toes, no Herculean feat.

—Steve Robertson

NEW LOCATION SALE

RE:RUNS

RECYCLED APPAREL
for males and females

**20%
OFF**

Regular
Priced
Apparel

154 W. Hastings
(between Abbott & Cambie)

683-0080

better used clothing & accessories
for ladies and men



1204 commercial drive 251-7390
mon. - sat. 11:00-5:30 sun. 1:00-4:00

SYSTEMS

Positively
danceable



**GUEST PASS
"FRIDAYS"
THROUGHOUT
APRIL**

350 RICHARD'S STREET, VANCOUVER

CLIP - FOR - FREE - ADMISSION - \$5.00 VALUE

CLIP - FOR - FREE - ADMISSION - \$5.00 VALUE

The Grapes of Wrath

Raisin D'etre

Purple Prose: Len Morgan

Right down to their wood-grain finished guitars and their unkempt curly hair you know that The Grapes of Wrath are an unaffected, natural band. When they clamber on stage the guitar player is carrying an acoustic guitar. He wears it high—above his hip—and doesn't look very comfortable with it, but if he would look right with any guitar it would have to be an acoustic.

He looks a bit awkward: his frail body capped with an overgrowth of frizzy brown hair. If you could see under the thatch that hangs over his face you would see that he has water-pale, shallow eyes.

Up on the stage the three members of The Grapes of Wrath eye each other and nod affirmatively.

They launch into their first tune and are transformed. At once Kevin Kane—the man with the acoustic guitar—glows, his once pale eyes now flashing pride and determination. He and his guitar have become inseparable, and the music that comes off the stage sounds exactly as you would expect it to: airy and melodic, the touch of punk energy cautiously restrained.

Kevin's neck cranes up to meet the microphone. His words are slurred, but his voice is gentle and clear. The song ends. An audience consensus is that it was amiable but unspectacular. They clap.

Kevin is just glad that his throat hasn't acted up on him. That, and the fact that he isn't sweating.

All day Kevin has been worrying about his voice.

"Lately I've had a scratchy throat every time we've played a concert. My doctor thinks it may be related to stress."

So his doctor has equipped him with a stress/temperature monitoring device: a little plastic bubble that's glued to his wrist that changes color as his body changes temperature.

When Kevin gets nervous the spot turns black. Yellow and green indicate an agitation or a slight level of stress. The bluer the color, the more relaxed he is. A perfect calm registers purple.

There should be no reason for him to be having a stressful time, though. The Grapes of Wrath—Kevin, 21, and brothers Tom Hooper, 18, and Chris Hooper, 21, bass and drums respectively—have been having a very profitable time since relocating in Vancouver late last fall. They left their hometown Kelowna to seek out the big city music scene and haven't regretted a thing since.

"We've been happier since moving to Vancouver," claims Chris. Kevin decided that this has been a positive step for the band.

"The lyrics are getting happier. But the music's getting moodier," he counters. "If you listen to the lyrics on the record, it could be a pretty depressing record."

"Now the lyrics are definitely getting more

chipper."

When asked about lyric sheets, Kevin's mind is made up.

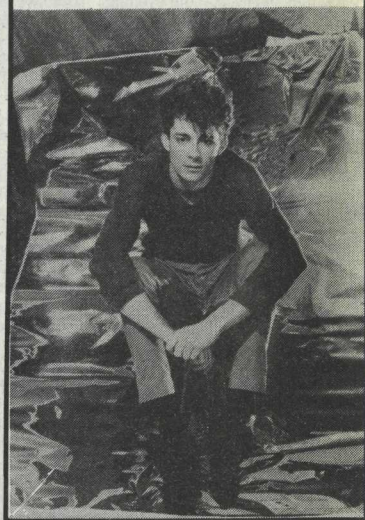
"My lyrics are personal and private; I keep them to me."

"That's why he sings them through a PA to 300 people," jokes Chris.

"That's why I mumble when I sing. If we wrote out the lyrics people could pigeon-hole our songs. As far as "Misunderstanding" goes, it's a love song based on personal experience—but it could apply to any number of things. See?"

Kevin writes most of all of the music and writes all of the lyrics, but the band cannot be con-

Chris Hooper



Kevin Kane



Thomas Hooper



Photos Jim Main

sidered as a product of this sole making. All three of them have been playing together and shaping what was to become The Grapes of Wrath sound since Kevin and Chris were 13 and Tom was 11.

Their first band together was Kill Pigs where they learned to play "very strange and diverse punk rock" with a singer who was many years their senior.

"We were these little kids and he was, like, 22. We played everything really fast. In the end he

couldn't sing the songs 'cuz they were too fast."

Kill Pigs disintegrated and they formed their respective bands: Kevin in Empty Set, and the Hoopers in The Gentlemen of Horror. They still found time, however, to play together occasionally in Honda Civic, a cover band playing Gang of Four and Echo and the Bunnymen songs.

When Empty Set's drummer moved to Vancouver and that band dissolved, Honda Civic went full time, changing their name to The Grapes of Wrath.

Kevin described the new band as a compromise of their former musical ventures.

"It used to be a thundering, blasting sound that the band first created," says Tom.

"It was literally putting our two groups together," adds his older brother.

Kevin sees the band's sound as getting more refined: "What we were doing even a year ago was a lot more hard-edged and faster.

"We think our songs are getting a bit more like them at all."

"I think it has a lot to do with how stupid a person is. If somebody's stupid they'll say U2. And if they're complete idiots they'll say the Rolling Stones."

"People will listen to us," adds Chris. "and say, 'um...guitar...you can dance to it, um...the singer doesn't sound like Lou Reed...it's got kinda melody in the voice...um, yea: U2!'"

"Nothing's really contrived," offers Kevin.

He seems content to describe The Grapes of Wrath as an "honest guitar band. And the key word is honesty... Which is why, I think, we have more natural, unified sound."

"We're not just musicians," he continues. "We're not into being in a band just so we can get our pictures taken."

"Anyway, nobody will be able to say that we sound like REM after the next record comes out. Nobody."

The band is taking April to record their second release for Nettwerk, an album that should be out in July. With the momentum The Grapes of Wrath have created, that album could be very successful for them.

As it is now, they don't exactly have throngs of prepubescent teenaged fans following after them. But Nettwerk president Terry McBride predicts that as the next logical step:

"You should see them come into the store (Odyssey Imports)—oh, yes—and all of them young."

"Any pretty ones?" presses Kevin.

Coming from smalltown Kelowna to Vancouver and being hit with all this new-found success in such a short time could go to their heads, but as yet they remain pretty unaffected.

Well, almost...

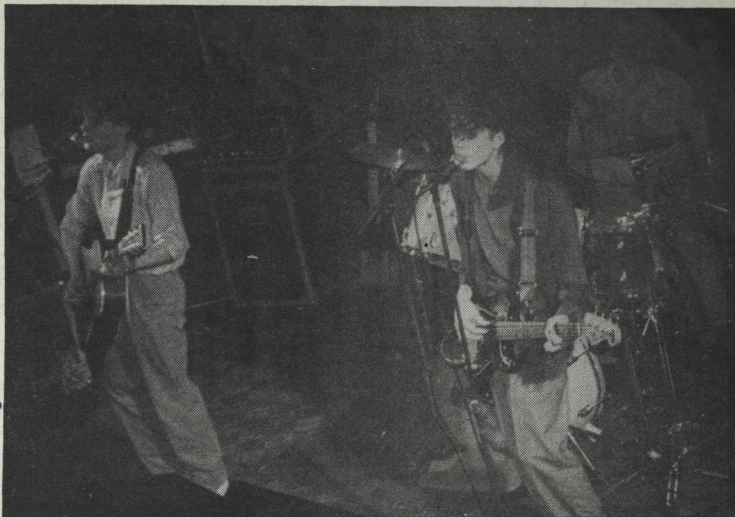
In relating a story to McBride, Kevin tells him that "a guy from *Music Express* (Canada's failed attempt to duplicate *Rolling Stone*'s music media dominance) called today.

"He asked, 'So what bands are on Nettwerk, anyhow?' Oh come on now! I mean, you're talking to a rock star here. Don't you do your homework?"

The biggest test The Grapes of Wrath have to face is whether or not they can hold the interest created with their first release. "Misunderstanding," the lead-off track on their four-song EP, is a near perfect pop song with typical love-story lyrics.

It was a verified underground hit and was responsible for much of the airplay the record has received on college radio across Canada.

Photo Len Morgan



Grapes of Wrath

The video for that song is now being seen nationally on *MuchMusic* and on Superchannel's *Nite Vision*.

But the song is uncharacteristic of The Grapes of Wrath's sound, attests Kevin. "We could never write another 'Misunderstanding'," he predicts. I don't play guitar like that anymore. That was only the fourth song we ever wrote.

"Right now the first priority is the album; second priority would be marketing: tours, posters, t-shirts, buttons; and the third priority is videos."

Talking about the future makes Kevin happy.

Before hopping on stage for the band's recent show at a Gastown nightclub, Kevin looks down to check the stress-bubble on his wrist. Having

anticipated the worst—sore throat, et al—he is more than just mildly surprised to see it sporting a bright, proud turquoise.

That's the best it's been all day.

Turquoise indicated a normal state of calm. It could be that the stage fright is gone by now: the show they played that night was much better than the others they had done around town.

The Grapes of Wrath have the confidence in their music, and in themselves. I'm just hoping that Kevin doesn't get too greedy. Maybe turquoise isn't enough, or just isn't right?

He could always strive for the perfect relaxed state: he could strive to be purple.

Y'know, as in grapes?

There used to
be only one
leather store
in Gastown...

There still is

-0

MINUS ZERO
LEATHER
WORKS

348 Water, Gastown
Vancouver, 669-1847
OPEN 7 DAYS/WEEK

Pornography - a sensitive issue—and a difficult one to discuss calmly. Carolyn Joyce Brown casts a rational eye on this volatile subject, and on the attempts to control it.

anti anti PORN

It is no accident that pornography has become the major women's issue of the 1980s—not only pornography, but the interest in pornography, is a product of the economic climate, the social fabric, and the women's movement itself.

To gauge the concern about pornography in less than absolute terms seems almost heretical, unless you consider that the anti-pornography movement (with its leaders, freedom-fighters, pop culture debates and advocacy position) is an ideology.

The effect of seeing pornography, especially violent pornography, is such an emotional one that discussing its power in logical terms is almost unheard of. Instead, dissection of the cultural tuning that creates the anti-pornography movement is abandoned, in favour of constant debate left too often at mere ranting.

Morality is a function of culture. The 1920s created a certain morality out of a culturally-corrupted Freudianism, but also out of a booming economy and technological creations such as the moving picture and the condom, which permitted an indulgence in and glorification of sexuality.

Our society is less permissive by comparison. A stagnation of egalitarianism for men and women, a growing acceptance of homosexuality, economic recession and the repressive tolerance for former radicalism have created a schizophrenic situation in which all behaviours are tolerated, yet questioned. The obsession with pornography, both in the porn industry and in the anti-porn movement, reflects prevalent economic torpor and dismay, confusion of sexual norms fascination with visual image and fear of exploitation—in short, pessimism.

DICTIONARY ONE

Maude Barlow collects pornography, to show to those ignorant of its existence. She was accused of using her former office of equal opportunities for women in Ottawa as a centre for the anti-porn movement. The National Action Committee on the Status of Women held a conference at the Chateau Laurier at which the only consensus recommendation was that pornography be removed from the lobby smoke shop. The National Film Board set up a studio to produce films about women. The major coup for Studio D was *Not a Love Story*, a film which examines the porn industry.

That film can be credited with articulating the anti-porn ideology, not only starting debate but defining it. The portrayal of pornography in *Not a Love Story* has been criticized (significantly, in other countries) for exploiting the image as much as the porn industry does, albeit for diametrically opposed purposes. It is the visceral and vaguely analyzed position of *Not a Love Story* that has helped to make the anti-porn movement an unwitting and perverse sensationalism of pornography. This shock value has characterized high-profile anti-porn agitation.

"What we're talking about is women with barbed wire in their vaginas"—I paraphrase Maude Barlow, in her vehement arguments

against "snuff" porn. While these concerns are valid, to tout the evidence around to community groups lends the reprehensible material a hysterical credence.

While Nepean by-laws outlaw harmless "starving artist" nudes sold in K-Mart, groups of women invade stores demanding the removal of pornographic magazines, regardless of their actual content or tenor.

Pornography is not considered logically. 'Pornography is exploitative, therefore pornography should not exist' is not a logical argument. It assumes many ideological conceptions of society, namely: exploitation is related to eventual violence, objectification is exploitation, media representation moulds behaviour, censorship is an acceptable social tool, and censorship will restrict dissemination of ideas.

So it is that the women's Left (concerned with advancing women's position), and the women's Right (concerned with maintaining the status quo), find themselves agreeing—Maude Barlow, Doris Anderson and Mary Brown are on the same side of a gut-wrenching issue. This "unholy alliance" of right and left has confused even the casual observer. It is difficult to deny a broad-based interest if you are a right-thinking person, even if you really believe there is little harm in visual titillation.

Time to regard the question in a logical light. To divorce the anti-pornography position from this cohesive ideology is to ask three fundamental questions—how are women depicted in popular images? How does media affect behaviour? And, what purpose would censorship serve?

The objective way in which women are portrayed is a visual utterance of social attitudes. As John Berger delineated in *Ways of Seeing*, the nude (woman) from the 18th century to the present is the token or embodiment of a woman offered as chattel to a man. In modern form, the woman speaking to the viewer of Playboy films is another step in this fantasy ownership. The overwhelming representation of women in this way reflects a view that men are, and women appear, as Berger put it. Men's power consists in what they can do to others, women's in what can be done to them. The division of strength and beauty, action and passivity, aggression and exploitation is inherent in the constancy of the image. It has reached the point that the inequality is accepted by women, who do not view pornographic images of men, and do read romance novels which subjectify men as effectively as porn objectifies women. (Objectification of men exists in gay pornography, which has received little comment).

DICTIONARY TWO

The representation of women as passive and servile is so much a part of our culture that it doubtless finds fruition in our conceptions and expectations. From the lowest common-denominator display of lush and capricious women in soap operas to innocent Kraft cheese commercials depicting little girls learning to serve cheese to pencil-pushing little boys, women are depicted

as people who do not work (or do not command respect and hold responsibility if they do), do not take social or sexual initiative, serve men, and are objects to be admired or wanted. Unfortunately, these stereotypes are often realistic, though regressive.

The puzzling aspect of these representations is that they are accepted by most women. People generally wish to express their ambitions, personalities and sexuality, and search for acceptable ways to do this. Hence, women offered little other alternative look to the models of well-groomed, scented, domestic women on the tube. They read cheap romance novels based on a formula plot—older paternal man seems beyond grasp of heroine, his domineering position is challenged by a younger more emotional man, heroine falls back into arms of older man when he throws her a crust of some sort. The dangerous message says women should seek aloof superior men who alternately ignore and rape them.

The only responses voiced to this deluge of representation has emerged from self-righteous anti-male outrage, and from independent thoughtful producers of culture. Otherwise, most women accept and women reinforce these visions of themselves as women. The question is, why? Are there no constructive expressions of self and sex in this culture? Why not?

★ ★ ★

It is easy to suspect that the manifestation of the female image is an expression of a long-defined social attitude. The rarer incidence of depictions of rape or torture express a strange misogyny and sadism which must also exist to be thus expressed. These representations can be correctly seen as objectification taken to a

perverse extreme. The roots of these attitudes must be examined and corrected to create a less exploitative society.

Another prevalent opinion contends that the image actually creates the behaviours it clearly caters to. Scientific studies fail to clarify the link between media and behaviour. Myths of television causing mimicry or passivity are passe, other theories have not defined media effects in such strict casual formulae. In fact, the actual effect is significant but varying, found more often in complex information and cultural patterns than in simple equations. David Kronenberg's *Video-drome* does more to amplify the psychological compulsion of television than a stack of sociological arguments. The participation of culture in the image and vice versa is such a chicken-and-egg argument that no conclusion can be drawn. Period.

Which brings us to censorship. This is the most diverse of issues surrounding pornography. Actual censorship concerns not production or culture, but state-imposed control of distribution. Whether the state could or would effectively control distribution is another question—but the principle is a dangerous one because of its precedent. Imposition of control by the majority power over a minority would no longer guarantee freedom of expression. In a democratic society, it is unthinkable. In a capitalist society—where profit controls distribution and the extent of state control—censorship on a grand scale is unlikely as well.

DIGRESSION THREE

Journalists are taught to memorize passages of John Milton's *Areopagitica*, the basic freedom of speech manifesto of constitutional society. The British invented freedom of speech concomitant with democracy at a time when life was simpler

—limits to freedom were clear-cut social sanctions, information transfer was an active, engaging process, and freedom meant freedom for the newly-rich industrial managers.

Milton's cerebral arguments about the educated mind selecting wheat from chaff pale at the present corporate control of homogeneous mass media information. Democracies speak in propaganda. Culture is thoroughly and subtly entrenched; the new gatherers are hemmed in by corporate limits and fed both the issues and the vocabulary to describe them.

The whole porn censorship appeal smacks of the New World Information Order argument. (The NWIO is a Third-World-backed system for regulating what may be printed and who may publish in developing countries—for the good of the country and in defense against technological "Imperialism" of the Western press). To draw a loose analogy, the argument for censorship is an argument for the good of society. The questions posed about the NWIO are applicable to porn censorship: what is in the best interest of society? How do you decide? Who decides? Journalists object to the NWIO because it licenses censorship and propaganda. Any cultural producer starts in fear at the possibility of a similar situation permitted to run amok here. Censorship, the producers will say, is not in the interest of society. Censoring publication to counteract the economic censorship of corporate control is fighting fire with fire, and adding fuel to the flame.

★ ★ ★

The original problem—that of women's social position as reflected in pornography—remains. If violence is still illegal, and its use prosecuted, and if censorship is equally rejected, the vast mass of pornography goes untouched.

It is a much more difficult matter to change

cont. ►



Semifinals

Monday, April 1

Nerve Tubes

Wardells

Sexual Infections

SHINDIG

Finals

Monday, April 8

NG3

Death Sentence
Winner of Semis

1st Prize - OCEAN SOUND

\$2,000 of recording time
(20 hours)

2nd Prize - BULLFROG STUDIOS

24 hours of recording time

3rd Prize - STUDIO A

24 hours of recording time

PLUS

The winner will receive a PERRY-SCOPE CONCERT DATE. All three finalists will be recorded LIVE at the SAVOY by COMMERCIAL ELECTRONICS.

SAVOY

6 Powell St.

Vancouver East Cultural Centre

1895 Venables at Victoria Drive

LA LA LA HUMAN STEPS

World Premiere of Edouard
Lock's new work

▼ HUMAN SEX
don't miss it!

"enough energy to light up
the entire west coast"
(the Province)

April 3 - 6, 8:30 pm

Haru Ihiban the first wind of spring

A festival of Japanese-
Canadian performing arts —
Taiko, koto shakuhachi,
dance, theatre, poetry
storytelling, and more. A
different program each night
for five nights, plus a special
children's matinee.

A benefit for Tonari Gumi

April 17 - 21, 8 pm

Children's Matinee

Sunday 2:30 pm



KAREN JAMIESON DANCE COMPANY



April 25-27, 8:30 pm

"images of austere
beauty and
great power"
(the Province)

Powerful
Percussive
Audacious

(3 shows only)



RESERVATIONS • INFO 254-9578

the attitudes which spawn pornography—how much easier it is to make an obscenity law which forbids exploitation (read expression) of sex, or to demand that a kiosk remove its images of naked women. The pornography issue appeases those who dislike expression of sexuality (the Right) or exploitation of women (the Left) without changing the underlying position of women. This pessimistic fixation has eclipsed every other issue of progress to egalitarianism—which would hypothetically end the discrepancy in representation of men and women.

DIGRESSION FOUR

The opponents of pornography speak vaguely about permissible erotica. The line is drawn arbitrarily at various points by various feminists. The actual dividing line is a class one—pop culture is infused with pornographic suggestion, due to its unifying simplistic nature. It is in the realm of literature and art that criticism and alternatives are

found.

The wish not to know starts in ignorance and ends there. So liberalism of thought finds its nemesis in dogmatism of all stripes.

I should explain that my ideas of sexuality were not formed by Playboy and Harlequin, but by Spenser, Shakespeare, Botticelli, Picasso, Norman Mailer, James Joyce, Henry Miller, Anaïs Nin and others too numerous to mention. And, of course, by my parents, who define pornography as badly-written sexual references.

But the real lesson of varied literature obscured in the headline instant nature of porn and anti-porn, is that representation and behaviours must spring from personal moral reflection. The position of women is a function of their powers and decisions. Often the greatest contribution of any person is the example set by his or her choices. Ideology of any kind has a way of divorcing rhetorical movements from lived reality. As long as the conflict of ideologies controls the individual, there will be no personal progress or moral choice to change the outward symbols of men and women.

—Carolyn Joyce Brown



EVERY FRIDAY
MIDNITE

PLUS APR 4 5 6 7
EASTER GOOD FRIDAY

THE ROCKY HORROR PICTURE SHOW

MATURE

SATURDAY Midnight Shows

Saturday	APRIL
6	STOP MAKING SENSE A FILM BY JONATHAN DENME AND TALKING HEADS
13	
20	
27	

—David Denby, New York Magazine

1985

Studio Cinema
919 GRANVILLE 681-1732

SUBJECT TO CHANGE WITHOUT NOTICE



PROGRAM GUIDE

A guide to CTR FM 102 cable 100

SAT	SUN		MON	TUE	WED	THU	FRI
		7 :30					
		8 :00	WAKE UP REPORT WITH NEWS SPORTS AND WEATHER				
		8 :35	GENERIC REVIEW	GENERIC REVIEW	GENERIC REVIEW	GENERIC REVIEW	GENERIC REVIEW
		9 :00	PUBLIC AFFAIRS	PUBLIC AFFAIRS	PUBLIC AFFAIRS	PUBLIC AFFAIRS	PUBLIC AFFAIRS
		9 :43	INSIGHT EDITORIAL	INSIGHT EDITORIAL	INSIGHT EDITORIAL	INSIGHT EDITORIAL	INSIGHT EDITORIAL
		10 :00	MORNING	WITH NEWS	SPORTS	AND WEATHER	INSIGHT EDITORIAL
		11 :00		LECTURE SERIES		LECTURE SERIES	
		11 :30					
		NOON					
		1 :00	LUNCH REPORT WITH NEWS SPORTS AND WEATHER				
		2 :00		SOUL GALORE			
		2 :30					
		3 :00					
		4 :00					
		4 :30	SPORTS	SPORTS	SPORTS	SPORTS	SPORTS
		5 :00	GENERIC REVIEW	GENERIC REVIEW	GENERIC REVIEW	GENERIC REVIEW	GENERIC REVIEW
		5 :35	DINNER REPORT WITH NEWS SPORTS AND WEATHER				
		6 :00	INSIGHT EDITORIAL	INSIGHT EDITORIAL	INSIGHT EDITORIAL	INSIGHT EDITORIAL	INSIGHT EDITORIAL
		6 :13					
		6 :30					
		7 :00					
		7 :30					
		8 :00	H I G H P R O F I L E				
		8 :45					
		9 :00					
		9 :30	JAZZ SHOW		WHERE THE ACTION IS		
		10 :00					
		11 :00	JAZZ FEATURE				
		11 :30	JAZZ SHOW	RANDOM CACOPHONY		MEL BREWER PRESENTS	THE BIG SHOW
		MID NIGHT			THE MID SHOW		
		1 :00					
		2 :00	STOP PAYING ATTENTION!	PLAY LOUD	UNCONTROL- LABLE DEVIANCE		
		3 :00					
		3 :30					
FOLK INTERNATIONAL	MUSIC OF OUR TIME						
NEWS	NEWS						
THE NEW EXTENDED PLAYLIST SHOW	THE ROCKERS SHOW						
AFRICAN SHOW	TUNES -R- US						
AFRICAN FEATURE							
SATURDAY MAGAZINE	SUNDAY MAGAZINE						
PROPAGANDA!	Neither Here Nor There						
HIGH PROFILE	SUNDAY NIGHT LIVE						
	CYCLE SPORT REPORT						
PJ. PARTY	FAST FORWARD						
THE VISITING PENGUINS SHOW							

CTR broadcasts daily from 7:30 am to 4:00 am at 102 FM cable 100



African Show

(Saturday 4:00 pm-6 pm)

A program featuring African music and culture. Every week, with news, current events and local African music events. Feature at 5 p.m.: specific artists, the music of specific African countries.

Cycle Sport Report

(Sunday 8:45 pm)

A fifteen minute information program on the world of cycling including international, national and local race reports and events. Updates on cycling technology and short interviews with related enthusiasts.

Fast Forward

(Sunday 9:00 pm-1 am)

The latest in the exciting and vibrant world of experimental, independent, minimalist, electronic, avant garde stuff. Actually, this program is yet another alternative to CTR's general "alternative" sound. Keep abreast of independent cassette releases around the world, as well as listening for rare live recordings or more well known non-mainstream artists. Hosted by Mark Mushet.

April 7: Daniel Lentz—*Point Conception Parts 1 & 2*. Aired at 11 p.m.

April 14: New releases of all kinds, in the usual Fast Forward mode.

April 21: A show of percussive madness. The music of Het!, Harry Partch, The Katari Taiko Drummers, and many more. Also heard will be a variety of local sculptures being "played" with mallets, drumsticks, and whatever comes to hand. Also, a special piece done for the show with the help of Vancouver artist Carmen Rettich, utilizing specially made sheet metal gongs.

April 28: Two choral masterpieces. Stravinsky's *Symphony of Psalms* and Thomas Tallis' *Spem in Allium*, the latter being a preview of a performance of the work at the Orpheum on May 3rd by the Vancouver Bach Choir.

Folk International

(Every other Saturday 10 am-noon)

Traditional folk music from Canada and around the world Hosted by Lawrence Kootnikoff.

Generic Review

(Weekdays at 8:35 am and 5:35 pm.

Also on Saturday and Sunday Magazine)

A critique of local entertainment, theatrical events, movies, and exhibits.

High Profile

(Monday through Saturday 8 pm)

Spotlighting one artist's music and career. Refer to High Profile listing for artists.

Insight

(Weekdays 9:43 am and 6:13 pm)

An editorial comment on current issues open to the community. If you have something to say, call 228-3017, ask for Doug Richards.

Jazz Show

(Monday 9:00 pm-12:30 am)

An evening of varied traditional and avant garde jazz on one of Vancouver's longest running all-jazz programs. Now that C-JAZZ has become "FM97" this is one of the only places you can hear jazz on the radio before midnight. Hosted each week by Gavin Walker. Feature albums, artists, interviews at 11 p.m.

Lecture Series

(Tuesday and Thursday 11:30 am-12:30 pm)

Lectures from around UBC concerning a varied crosssection of topics. Tune in and get educated!

Mel Brewer Presents

(Thursday 11 pm)

A program featuring exclusively the newest and best in local talent with new demo tapes, live interviews with groups and local music figures, debuts of new released and lotsa hot juicy gossip.

The Mid-show

(Wednesday Midnight-1 am)

The Mid-Show presents a diverse and sound fluid mesh, from candy to explicit, engineering a release ghetto. Directed by the magnetic loneliness of audio art, video art, poetry, prose and indigenous music, the movie soundtracks, young and old pop and rock, foreign lingo hits and country jostle about looking for conversation. Listen in and get a piece of the action. Hosted by John Anderson.

Music Of Our Time

(Sunday 8 am-12 pm)

Music of the 20th century in the classical tradition. Hosted by Rodney Yates and Sandra Thacker.

Neither Here Nor There

(Sunday 6:30-8:00 pm)

Relevance? What relevance? Music, interviews, comedy, and readings of prose and poetry. Hosted by: Chris Dafeo and Paris Simons

April 7: Theatre for Your Mother's production of Samuel Beckett's *Cascanda*.

April 14: Readings from Vancouver writer Beverley Simons and poet bill bisset

April 21: Theatre for Your Mother's productions of Beckett's *Words and Music*

April 28: Excerpt of Jean Genet's *The Balcony*, with Alan Webb, Pauline Jamieson, Wendy Craig, Nigel Davenport

The New Extended Playlist Show

(Saturday 12:15 pm-4 pm)

Listen to the latest local demo tapes and the newest singles, EPs and

CITR FM 102 CABLE 100 REGULAR PROGRAMS

LPs from Canada, the USA and from around the world that are on the CTR playlists, and even those that aren't. Join Michael Shea every Saturday afternoon for four hours of the latest, the greatest, the unforgettable and the never heard from again.

News and Sports (Weekdays)

Local, national, and international news and sports. News and sports reports at 8 am, 10 am, 1 pm, and 6 pm. Sportsbreak at 4:30 pm. On Saturday and Sunday, regular newscasts air at 12:00 noon

P.J. Party

(Saturday 9:30 pm-1 am)

Pajama people Mike Mines and Robin Razzell mix eclectic synthetic and recycled psychedelic—the darker side of the CTR playlist—for your somnambular pleasure. Not your average bedtime lullabies.

Propaganda!

(Saturday 6:30 pm-9:30 pm)

Listeners: this is *your* show—if you want to do or hear something on **Propaganda!** write to **Propaganda!**, c/o CTR, 6138 SUB Boulevard, UBC, Vancouver, B.C., V6T 2A5. Also, we want listener feedback on our documentary, German Mail, so that we can forward it to the producer. Please write in to the address above, or phone us at 228-CITR while we're on the air.

Party With Me, Punker!

(Wednesday 4:30-5:30 pm)

For punk music aficionados: a solid hour of exclusive punk tunes, live cuts and info from the earliest punk to the latest hardcore; everything from The Stooges to G.B.H. Hosted by Mike Dennis.

April 3: Scandinavian Hardcore

April 10: Guest: Eric Thorkelson of Thrash Trax Magazine

April 17: Toronto's Viletones Live

April 24: History of L.A. Punk Part 1

Play Loud

(Wednesdays 1 am-4 am/Late night Tuesday)

...dedicated to the creation of most of the world's problems. The final word in musical pleasure through pain. Music especially designed for headphone listening or (alternatively) for killing your houseplants. Of particular interest to deranged vivisectionists, industrial/ experimental addicts and those who like to dance on the thin line between art and noise. Aural surgery performed by Larry Thiessen.

Public Affairs

(Weekdays 9 am-9:30 am)

Current events, issues of local interest and sports. Monday, Wednesday and Friday shows will feature either live interviews or in-depth coverage of a wide range of topics including social problems and programs, political events and community access programs. Time is available for groups to prepare their own shows. (For more info, call Diane at 228-3017.)

Tuesdays and Thursdays are sports shows. Tuesday's program, "Pulse on Intramurals," will on a weekly basis explore the world of UBC's intramurals program which, incidently, is the largest such program in Canada. While Thursday's show, "Sports Unlimited," will feature heavy to lighter and more general sports topics. (For more info, call Mike Perley at 228-3017.)

Random Cacophony

(Tuesday 11 pm-1 am)

The second radio show in the history of civilization dedicated to solving all of the world's problems.

Rockers

(Sunday noon-3 pm)

The latest and best in toasting, rockers, dub and straight forward reggae. Hosted by George Barrett.

Saturday and Sunday Magazine

(Saturday & Sunday at 6 pm)

Weekend magazine shows presenting special news, sports and entertainment features.

Stop Paying Attention!

(Tuesday 12:30 am-4 am/late night Monday)

Radio for people who never listen and never learn. General apathy provided by Jerome Broadway and special hosts.

Sunday Night Live

(Sunday 8 pm)

From the archives of CITR, vinyl heroes captured on tape in their truest element—the live perfor-

mance. This 45-minute special is hosted by Jason Grant and Vijay Sondhi.

April 7: Kate Bush live at the Hammer-smith Odeon

April 14: Henry Coui Concert

April 21: XTC live in 1980

April 28: Tuxedo Moon

Uncontrollable Deviance

(Thursday 1 am-4 am/late night Wednesday)

A show devoted to music that might be considered "non-traditional." Everything from the Angelic Upstarts to the Zero Boys is played, with plenty of thrash, skate, hardcore, metal, post-punk, oi and great bands in-between. Local bands are welcome to send in any material they want played. Requests and any other input is encouraged. Hosted by Andrea Garnier.

The Visiting Penguins Show

(Sunday 1 am-4 pm/late night Saturday)

The madness continues... The enigmatic Gropius and the omnipresent Screaming Vegetable assault the airwaves with live interviews, incredible screw-ups, penguin trivia, tales of the U2 Mama and great tunes. Listen and discover the epitomy of lunacy...

Where The Action Is

(Wednesday 9 pm-11 pm)

A fun-filled two hours, featuring local record dealers and collectors, along with some of their more obscure vinyl. Hosted by Janis McKenzie and Brent Argo. If you have music to share or want more information on the show, write to: ACTION, c/o CITR radio.

APRIL HIGH PROFILES

Mon	1	The Bangles
Tues	2	The Times
Wed	3	Ellen Foley
Thur	4	Arts Underground (Alternative Roles in Feature Films Part 1)
Fri	5	Love, Peace & Violence
Sat	6	TBA
Mon	8	The Temptations
Tues	9	3 Teens Kill 4
Wed	10	Mystery Rock Star Interview
Thur	11	Arts Underground
Fri	12	Paranoia
Sat	13	TBA
Mon	15	Television
Tues	16	Pointed Sticks
Wed	17	Kiss vs. Jonathan Richman
Thurs	18	Kevin Kamota (Rational Youth)
Fri	19	Peter Gabriel
Sat	20	TBA
Mon	22	The Raspberries
Tues	23	Mr. Rogers Rocks On
Wed	24	Dr. Feelgood
Thurs	25	Compilation Compilation
Fri	26	Pucker Up and Blow
Sat	27	TBA
Mon	29	Morriconne Soundtracks
Tues	30	Violent Femmes

CITR FM 102 CABLE 100

Membership Application

Welcome, Friends, to Reverend Larry's House of Radio Miracles. I'm asking you to be audially healed! I'm begging you to take that first step towards musical salvation.

Put your hands on your radio and feel the power of alternative non-commercial broadcasting. Feel it surge into your ears, swelling your cranial cavities, popping those palpitating pleasure pots known as your eardrums! Yea, Friend, you have been SAVED from the horrors of mainstream radio!

Now, to help continue this fine work at Reverend Larry's House of Radio Miracles, I ask you to send us a contribution. We need to build our strength, to increase our friendship circle. Just fill out this form and send it to me, care of CITR. Send \$20.00 if you are a UBC student, and \$25.00 if you are not. And help us save others from the degradation of dog food radio...



Thank you, Friend.

NAME: _____

AGE: _____

ADDRESS: _____

POSTAL CODE: _____

PHONE: _____

ARE YOU A UBC STUDENT? Y N

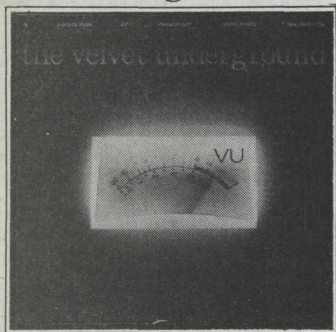
UBC STUDENT NO. _____

INTERESTED IN PROGRAMMING? _____

VINYL

VERDICT

The Velvet Underground



VU

This, dear reader, is the first major phenomena of 1985: a contemporary Velvet Underground album. That's right—contemporary.

Oh, no matter that it was originally recorded during a 20-month span of their halcyon years of the late 60s, or that much of the material is well-known to the aficionado. After all, most of this is available either on discontinued VU LPs, or on Lou Reed's earlier solo efforts, or from "bootlegs" (which have received such international distribution and notoriety as to belie the term). This is familiar territory, dear reader.

And no matter that it came with somewhat suspicious media hype—while preparing for the re-release of the original three MGM LPs, these tapes were miraculously "found" after 18 years, at the exact time when the cult notoriety of this band was at a peak and re-issues selling with amazing consistency.

No matter. This, indeed, is a contemporary LP. Remixed within the high-tech facilities of New York's MediaSound Studios, these ten tracks sparkle with crisp clear production. Totally unlike the original Velvet Underground releases, notorious for the muddy mix setting off jangling vibrations in the listener, *VU* belongs on the 1985 turntable. The effect of modern technology is wonderful—the music creates a luxurious setting for Reed's sometimes-insistent, sometimes-wistful crooning—and the Velvet Underground are propelled into the 80s.

Most of the material is atypical of their image, however. Listening to *VU*, it is difficult to believe this band once represented the abyss on the darker side of the human psyche, with their paeans to drug addiction, sado-masochism, and general debauchery. The members of the band wallowed in large-scale drug intake during this period, with Lou Reed in particular subject to acute fits of intense paranoia resulting from methedrine addiction (a vice he proved unable

to shake in later years—during the recording of a subsequent solo LP, he was so wired as to need his lines cued to him one at a time, and afterwards could not remember the sessions. Ironically this album—*Sally Can't Dance*—was one of his more successful solo works). Most of these songs seem gentle today, in direct comparison to the jagged insanity of the earlier works.

No matter. This is an essential record; we can finally hear what this band would have sounded like with modern production standards. It is wonderful stuff, and more important, should introduce an entire new generation to the power and beauty of this essential band. Perhaps now they will understand what all the fuss is about.

As noted, this is the first of four Velvet Underground releases, with the first three MGM LPs due to be released after similar remixing and mastering. As a diehard, I can only wonder if the savagery of the early material will be lost in the process, and a comparable 'new' sound will emerge from the grooves I know so well. I can hardly wait to find out.

—Laurie Mercer

The Asexuals



Be What You Want First Strike Production

When a compilation album of Montreal hardcore (*Primitive Air-Raid*) was released last year, we on the West Coast tried to ignore it and persisted in our belief that Vancouver had the most dynamic hardcore scene in Canada. But, it's getting more and more difficult to ignore Montreal. The recent release of Asexual's album *Be What You Want* is proof positive that Montreal hardcore is alive and kicking, and not about to be ignored.

The Asexuals are a four-piece outfit based out of some Montreal suburb. They have three or four EP's out as well as one song on the *Air-Raid* compilation. They play a good blend of music, all the way from rhythmic melodies to bruising thrash. The lead singer's voice sounds a bit like Andrew's of local greats H.O.C. It all comes together in "Be What You Want" and creates one of the

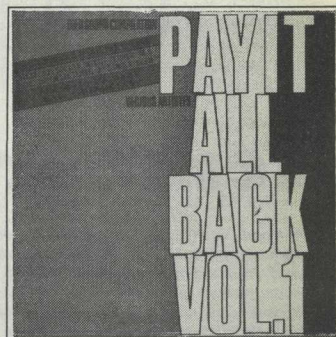
best Canadian hardcore albums yet.

No one could accuse these guys of being no-minds. They obviously have a lot of thoughts about a lot of different things, and aren't afraid to speak out about personal, social and political situations. Some of their songs are in reaction against troubles they have as a hardcore band existing in Montreal. "Mister Rat" and "We Seek No Glory" are good examples of this, the latter song being, in my opinion, the best one on the album.

The Asexuals are somewhat of an anomaly on the Canadian scene. Along with bands like Youth Brigade (formerly of Toronto) and the Stretch Marks from Winnipeg, they form a minority of straight edge bands north of the border. Don't think that straight edge is yet another fashion trend though—it's an attitude which emphasizes positive thinking and good, clean fun. When there is music like this around that creates a natural high, who needs any artificial inducements? The origins of straight edge can be traced to such bands as Minor Threat (the sorely-missed D.C. band), S.S.D. and more recently, 7 Seconds and M.I.A. So, if *Be What You Want* is any indication of where Canadian S.E. is going, it's likely that we'll be hearing a lot more of it in the not-so-distant future. Let's hope so, anyways.

—Andrea Garnier

Various



Pay It All Back (Vol. 1) ON - U Sound

Compilation albums are a bit like love: a dubious concept with many potential pitfalls, but everyone ends up trying it, at least once. Like love, compilations come in many strange, suspicion-inducing varieties. You've got your soundtrack compilation, your greatest hits compilation, your live compilation, your one-hit-wonders compilation, your compilation compilation, your summation complication (sic) etc. etc.

Usually, the most successful type is The Record Company Sampler Compilation (gasp, not the Record Company Sampler Compilation!).

They get their advertising for the various artists on their label, and we get to hear the best songs from each. Voila, mon sewer, tout le monde est content. (Oh woe, you fickle human beings, if only the rest of life were that simple!) What God-fearing fan of urban eclecticism doesn't have Cherry Red's *Pillows and Prayers*? What eager, wide-eyed fan of post-punk pop doesn't have Rough Trade's *Wanna Buy a Bridge?* I have both, but then I am an eager, wide-eyed Christian.

After several years of producing the New Age Steppers and Creation Rebel (amongst others) on his independent ON-U Sounds label, studio whizz-kid Adrian Sherwood has gained enough respect to gather the stable of artists which are showcased on *Pay It All Back*. Ten artists, to be precise, including the standard-bearing New Age Steppers who, ironically, suffer the embarrassment of having one of the weaker cuts: "Some Love" is the most 'normal' (there's that word again!) amongst some very individual offerings vying for attention. It's the track which least demonstrates the innovative genre of sound which Sherwood, *de man a' de control*, has steadily developed and navigated from enormous cult popularity to its present flirtations with The Limelight. At various times it fuses various elements of experimental electronics, reggae, beat-style dance rhythms and studio/tape effects.

This is music you *feel* as much as listen to, or, as Billy Idol screamed on the first Generation X album, Heavy Heavy Dub! Feel the beat, it'll raise the pulse. Lots of bass and drums, sparsely yet thickly produced in Sherwood's by-now distinctive style—crank those levels up 'til it hurts, oops, there goes a bit of distortion, what the hell, we'll leave it in. Play loud.

That just about describes the indutro-dub of Jerusalem, Mark (ex-Pop Group) Stewart and Maffia's contribution, taken off their only album to date, *Learning to Cope With Cowardice*. Maffia's solo rendition of "Hallelujah" without Mark's pleasant voice and Missing Brazilians' "Ace of Wands" are similarly subtly political, nearly overwhelming in their skin-scraping tension; not the sort of stuff one listens to with the lights down low, cognac in the glass and anticipation in the air.

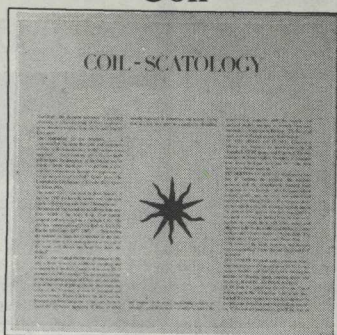
Brilliant new ideas from floor to ceiling: neogamelan esoterics from African Head Charge, experimental, techno-dub sound-collage from The Circuit and N.Y. street-beat dancing from Akubu. It's all kicked off in a fine style by the cool, thrpatty, resonating tones of veteran 'dub masta' Prince Far I who tells a curious tale of Bedward, The Flying Preacher. It's apparently the true story of a Jamaican holy man who had a vision that he could fly. To prove it he jumps off a building and promptly breaks his neck. The cut effortlessly oozes power from a solid drum and bass rhythm attack which positively thunders from the speakers. Flash adds a slinky sax line—love it.

ON-U appears to be one of those organizations in which it can be said that the whole is greater than the sum of the parts. The musicians don't necessarily belong to one band; they are freely borrowed as session players by most of the bands on the album. Thus, the same names crop up in different places on the credits; more importantly, it lends a certain uniformity to the album as a whole which makes it all the more engaging. The price is pretty engaging too: at a little over six dollars it's easily the best value import record in town. It's not a dubious concept.

Now, can anyone fill me in on this thing called love?

—Sukhvinder Johal

Coil



Scatology

Force & Form / K.411 (UK)

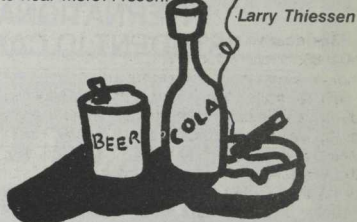
I'm a sucker for doom-and-gloom music—especially when it's cohesive, comprehensible (even barely) and faintly cultish. *Scatology* is pretty close to the mark and understandably so. The group responsible for this album is Coil, which is, if you will, the newest tentacle of good old Throbbing Gristle. This is not to take anything away from Coil's own very strong identity; but tracing the genealogy is interesting. When TG was dismantled, it consisted of Chris Carter, Cozey fanni Tutti, Genesis P. Orridge and Peter Christopherson. Chris & Cozey, of course, have gone their own way and made their own impact. Genesis P. & Christopherson added and subtracted various people (including Alex Ferguson) to form Psychic TV and Nurse With Wound. Orridge also had a hand in the workings of Test Dept. Over the months, years and record releases it has become clear that TG was composed of two and possibly more entities: Chris & Cozey on the one hand and Genesis P. et al. on the other. It's also pretty clear where the elements

of angst, ugliness, "scat," etc. have gone.

In its various configurations the latter group have produced some terrifying, violent, silly, brilliant and occasionally (?) very inconsistent music. Then there was "Thee Psychic Temple of Youth"—a series of efforts which brought about a certain cult status. These people were never afraid of taking chances, consequently whole albums have been variously labelled as garbage, pretentiously inaccessible and even commercial.

The controversy will no doubt continue with the formation of Coil (who now consist of John Balance and Peter Christopherson with the aid of Alex Ferguson and Stephen E. Thrower). It will no doubt be fuelled by the fact that Ferguson and Christopherson maintain that they left Psychic TV while Genesis P. claims they were asked to leave. (Expelled from Thee Temple as it were). G.P.O. even implies that he is the real author of some of Coil's material. Having listened to *Scatology* for several weeks now, I'm inclined to give Coil the benefit of the doubt.

While not as "difficult" as Genesis P. at his worst/best, Coil have a nasty, gothic miasma which is uniquely their own. "Panic" (side A cut 2) will hopefully be danced to around town. Other tracks such as "At the Heart of it All" (side A cut 3) come close to the ideals of people who like "This Mortal Coil." Then there's my personal favourite, "Tenderness of Wolves," which has the absolutely inspired addition of Gavin Friday from the Virgin Prunes (more cult status). To go on would be redundant—all the cuts are good. It's easily the nastiest album so far this year. I'd love to hear more. . . soon.

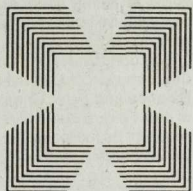


**TRACK
RECORDS**
76 WEST CORDOVA
685-8970

**20% off
all used lps
april 1-14**



TRAVEL CUTS



**Going
YourWay!**

AIRLINE TICKETING

**AMSTERDAM
STUDENT FARES**

CHRISTMAS CHARTERS

**INTERNATIONAL
STUDENT ID CARD**

**LONDON
STUDENT CHARTERS**

**PARIS
CULTURAL PROGRAM**

RAILPASSES

SKI PACKAGES

**STUDENT WORK
ABROAD PROGRAM**

SUNSPOT VACATIONS

**WORLD WIDE
STUDENT FLIGHTS**

TRAVEL CUTS VANCOUVER

Student Union Building
University of British Columbia
Vancouver British Columbia

V6T 1W5

604 224-2344

Demo Derby

A

CITR

**FM 102
CABLE 100**

UBC RADIO

Demo Derby (not Demo Destruction as it has been dubbed recently), is a monthly feature designed to offer exposure in print for the innumerable local musicians who do not have the resources to release their material on vinyl.

CITR receives and plays more demo tapes than any other radio station in the country, and in that context is the antithesis of commercial radio. We believe there is enough time on the airwaves for everyone, so play on.

SONG OF THE MONTH: "We Paid Already" by **Peter Archer**, was written in response to a plea for submissions for Vancouver's centennial theme song. One can only deduce that the committee's choice will be as insipid as the furry mascot picked to present our fair city to the world. "We Paid Already" is a thoughtful, dare I say 'folk' song sung in eloquent harmony to a slightly distorted guitar track somewhat in the manner of Englishman Billy Bragg. Very simple and very effective, it is reminiscent of the 1960's protest songs, and hopefully it will catalyze a like-minded spirit in all those that hear it. Excellent.

Rhythm Mission have been busy recording in Mushroom Studios since their second-place finish in last December's Shindig finals. Their first offering, "Life's Level" is, I have been told, not one of their strongest songs but they still manage to convey their brand of kinetic white funk *a la* James Chance. A few neat echo effects are employed on singer Dennis Mills' rather dispassionate vocals, and it promises greater things to come from one of Vancouver's best live acts. But hey, where's the beat?!

Peter Gunn is a well-known piano entertainer on the upwardly mobile lounge circuit around town, and he's deviated just a bit to record "Scenes Of Crime," the theme to a music-video-fashion show to be staged this spring. The song is introduced by his version of "Peter Gunn," which

sounds truer to the original character than the House of Commons' interpretation: slightly sleazy soft-shoed surveillance cloaked in tight-fitting trenchcoats. "Scenes Of Crime" is an upbeat song woven with swirling synths, commenting on our society's complacent voyeurism of social crimes.

Continuing in the synthetic vein is a three-song cassette from **MOP**, a musical project led by two young German filmmakers now residing in the depths of upper West Vancouver. **MOP** makes quirky electronic dance-pop not unlike the more recent efforts by Der Plan. With titles like "Die Fische Tanzen" (The Fish Dance) they could be just as able at putting pictures to their words as they are music.

Hiroshi Yano is no stranger to the CITR airwaves. "Empty Point" is his third demo tape to receive airplay and continues in the ambient landscape genre but, hey, this one has a beat and you can almost dance to it if you really wanted to, but wait, better yet—MEDITATE!

Five Year Plan is the epitome of an underground band, and they show no signs of surfacing with their latest records, "Man From The Land," "Love Urge," and "At The Beach." They are certainly no one-hit wonders—following in the wake of "Sacred Youth," these three songs offer the same satirical commentary on local life underplayed by their anarchic musicianship. Points for spirit and courage, but...

Brilliant Orange bring us back to the surface of the wild western frontier with two songs, "Happy Man," and "Shotguns." This band plays fast and clean rock 'n' roll accentuated by some hot guitar picking and shotgun drumming. The singer sounds like Jeffrey Lee Pierce after a good rest in Nashville and the lyrics are interesting enough to listen to. With bands like REM and True West entering the commercial mainstream, Brilliant Orange could very well hop the bandwagon in this part of the country. Yee-hah! —**Michael Shea**

THE JESUS AND MARY CHAIN - Upside Down/Vegetable Man (Creation, UK)

A band that's been getting a lot of attention in the UK (particularly from the *NME*). The Jesus and Mary Chain are out to explore new sounds

chainsaw guitars highlight "I Broke The Circle" (shades of Grand Funk here) but "Black Is Black" (not the Los Bravos tune) is where they really shine. A great riff and a scream that sums up teenage rebellion for all time. Play this one loud and watch your parents run for cover.

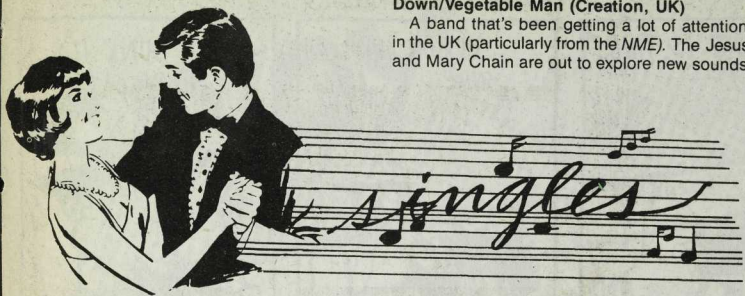
THE CULT - Resurrected Joe (BB, UK)

Guitar rock bravado from The Big Waterboy Country Cult in which they dwell once again upon the plight of the North American Indian. Dense production and pleading vocals, this band should be a killer on American AOR radio. Still all in all, aside from a neat piano hook during the instrumental break nothing much about the song stays with me. I guess I'll just have to wait for the video.

YOU'VE GOT FOETUS ON YOUR BREATH - Wash It All Off (Self Immolation, UK)

Rumour has it that this is an old song but the copy I saw had a 1984 date on it so I don't know. (Okay, okay, sure it's '85 now, big deal.) Anyway, on this record Jim Foetus has harnessed a circus in a recording studio, set it to a punchy beat and snappy chorus and presto! Instant pop wizardry pays off with not only the catchiest but the most hilarious single of the month. Picture callopes, elephants, the kitchen sink, choruses out of Mary Poppins and you have an idea of what this sounds like. Groans and moans, chants, explosions, and it all works. Much more accessible than anything on the album *Hole* (where else can you walk away singing "You've got foetus on your breath" to yourself?), this is indeed aural sculpture.

—Dean Pelkey

**STARVATION/TAM TAM POUR L'ETHIOPIE (Zarjazz/Virgin - UK)**

The much-awaited single featuring members of UB40, General Public, Madness, Specials, Pioneers, Afrodiziak, and more. A wonderful cover of the old Pioneers' song "Starvation" highlighted by the toasting of Ranking Roger. This one makes you want to join hands with the nearest person, kick up your heels, and sing along in joyous celebration. No kidding. Puts *Bandaïd* to shame and makes *Northern Lights & USA for Africa* sound like a computerized greeting card verse. The flip side also contains the cream of current African artists (Manu Dibango, King Sunny Ade, etc.) in a heavily percussive and electronic song called "Tam Tam Pour L'Ethiopie." Sounds great loud.

and re-invent rock 'n' roll, or something like that. Both sides of this single feature an extensive use of feedback which may irritate a lot of people, but in a world that has room for Test Dept., why not? Actually both songs are pretty enjoyable guitar rock thrash not too far removed from the Cramps. And yes, you can tap your foot to it. This one's a must for all you trend setters.

SLOW - I Broke The Circle/Black Is Black (Zulu)

Young, these guys are young, and confident, and even obnoxious. But put this band in a live setting and they explode. They're incredible. And while it's probably impossible to capture their live energy on vinyl this single gives a good indication of what they're about. Snarling vocals and

AFTERIMAGE Photo Service

CUSTOM BLACK & WHITE
PRINTING & PROCESSING

MOUNTING & FRAMING



687-6811

72 West Cordova Street, Vancouver

C.H.U.D.

(Cannibalistic. Humanoid. Underground. Dwellers.)

Video Pic Of The Month**ALTERNATIVE TOP TEN VIDEOS**

- Peeping Tom
- Kate Bush—Singles File
- Doors: Dance On Fire
- Inframan
- The Jam—Trans Global
- Tears For Fears
- Satan's Satellites
- Faster, Pussycat Kill! Kill!
- Bob Marley Live
- Japan: Instant Pictures

VIDEO MATICA

MOVIE

RENTALS

1829 WEST 4th AVE. AT BURRARD 734-0411

***** WOMBAT *****



CITS TOP 25 SINGLES

CITS TOP 25 ALBUMS

ARTIST	TITLE	LABEL
1 ANIMAL SLAVES	Save Me From Ruin	UNDERGROWTH
2 CELEBRITY DRUNKS	Ode To A Dreamer	**DEMO TAPE**
3 SMILEY CULTURE	Police Officer	FASHION (UK)
4 SLOW	I Broke The Circle/Black is Black	ZULU
5 TIME ZONE	World Destruction	VIRGIN (UK)
6 CHRIS HOUSTON	Baby Jesus/XTC of Ignorance	**DEMO TAPE**
7 AND ALSO THE TREES	A Room Lives In Lucy	REFLEX (UK)
8 RHYTHM MISSION	Life's Level	**DEMO TAPE**
9 WEST INDIA CO.	Ave Maria	LONDON (UK)
10 ROBYN HITCHCOCK	Bells of Rhymney/Falling Leaves	MIDNIGHT (UK)
11 CAMPFIRE BOYS	Ain't No Beach in Calgary	**DEMO TAPE**
12 KILLING JOKE	Love Like Blood	EG (UK)
13 THE CHAMELEONS	In Shreds/Nostalgia	STATIK (UK)
14 54/40	Cha-Cha	DON DUB/MODAMU
15 ONE FELL SWOOP	Moonwork	**DEMO TAPE**
16 JESUS & MARY CHAIN	Upside Down/Vegetable Man	CREATION (UK)
17 FEAR OF FALLING	Bitter End/Profiteering	**DEMO TAPE**
18 ANTI-NOWHERE LEAGUE	Out In The Wasteland	ABC (UK)
19 CONDITION	Stranded In The Jungle	**DEMO TAPE**
20 YOU'VE GOT FOETUS..	Wash It All Off	SELF IMMOL. (UK)
21 PETER ARCHER	We Paid Already/The Movement	**DEMO TAPE**
22 THE ASSOCIATES	Breakfast	WEA (UK)
23 UNITED STATE	Automaton/Glass Knight	VICTORY
24 SISTERS OF MERCY	No Time To Cry	MERCIFUL (UK)
25 FARMERS BOYS	I Built The World	EMI (UK)

ARTIST	TITLE	LABEL
1 VELVET		POLYGRAM
2 UNDERGROUND	VU	WEA (UK)
3 MONOCHROME SET	Jacob's Ladder EP	THIRD MIND (UK)
4 BUSHIDO	The Sands of Nakajima	ZULU
5 GO FOUR 3	Go Four 3 EP	SIRE/WEA
6 THE SMITHS	Meat Is Murder	LOLITA (FR)
7 GAME THEORY	Dead Center	CARTEL (UK)
8 THE TRIFFIDS	Raining Pleasure	FUNDAMENTL (US)
9 BUNNY DRUMS	Holy Moly	
10 JASON & THE SCORCHERS	Lost & Found	EMI
11 MALCOLM McLAREN	Fans	VIRGIN/POLYGRAM
12 THE ENIGMAS	Strangely Wild EP	ZULU
13 VOICE OF AUTHORITY	Very Big in America Right Now	ON U-SOUND (UK)
14 LAUGHING CLOWNS	Law Of Nature	CARTEL (UK)
15 THE HIGSONS	Curse of the Higsons	UPRIGHT (UK)
16 THE PRIMEVALS	Eternal Hotfire	NEW ROSE (FR)
17 THE KANE GANG	The Bad and Lowdown World...	KITCHENWARE (UK)
18 ORSON FAMILY	River of Desire	NEW ROSE (FR)
19 THE CRUCIFUCKS	The Crucifucks	ALT. TENT. (US)
20 THE LUCY SHOW	Lucy Show EP	A&M (UK)
21 FASTBACKS	Every Day Is Saturday	NO THREES (US)
22 COIL	Scatology	FORCE&FORM (UK)
23 LAURIE ANDERSON	United States Live	WEA
24 THE BOMBARDIERS	Search & Enjoy	OPTIONS (US)
25 THE ASSOCIATES	Perhaps	WEA
26 THE BLASTERS	Hard Line	SLASH/WEA



RAVE RECORDS

1912 Lonsdale Ave
North Vancouver, B.C. V7M 2K1
985-8015

RENTALS — SALES
NEW & USED

BREEZE!
RECORD RENTALS

Record Cleaning!
The Affordable, Professional Way,
Now Available

202 - 1789 Davie Street, Vancouver, Canada V6G 1W5 (604) 689-5027

SAVOY

APRIL

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
c.i.t.r. shindig					
shindig					
shindig finals	closed for renovations				
grapes of wrath					
PETER LEECH JAZZ!!	Bobs your uncle WITH GUESTS	from Boston	saalem 66	WITH GUESTS	original
Go four 3					HERALD NIX

THE PALLADINS

AMANDA HUGHES

B.B. Gabor

HERALD NIX

THE SAVOY NIGHTCLUB

6 Powell St., Gastown, Vancouver, 687-0418

HAPPY HOUR 7:30-9:00
NO COVER 7:30-9:00

call for info. star denotes cover at club opening



**CUT
PRICE**

RECORDS

**GRAND
OPENING
SALE**

Import LP's
from \$5.99

Bring in this ad for a free
Single with every purchase

**2528 Main at E. Broadway
876-8321**

Great selection at discount prices

***Hundreds of U.S. Imports
Just Arrived***

ODYSSEY IMPORTS

866 GRANVILLE STREET, VANCOUVER, B.C. V6Z 1K3 • (604) 669-6644